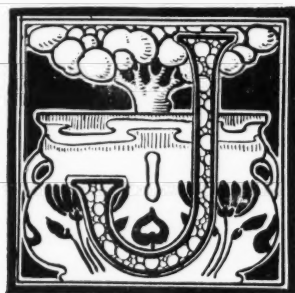


KERAMIC STUDIO

Vol. IX, No. 2

SYRACUSE, NEW YORK

June, 1907



JUNE being the month of Roses, we again present our subscribers with roses naturalistic, and roses conventional. We have not been able to procure always just the sort of rose study we would like but trust that in such a varied collection something will be found that will appeal to each and every one.

The July issue of *KERAMIC STUDIO* will be devoted to the work of Mrs. Marie Crilley Wilson, one of our cleverest designers. September *KERAMIC STUDIO* will be edited by Mrs. Teana McLennon Hinman. November *KERAMIC STUDIO* by Miss Jeanne Stewart.

In the Class Room competition the special prize, \$10.00, was awarded to Mrs. Maxie Thomas Sisk. The first prize, \$5.00, was awarded to Mrs. Anne Seymour Mundy.

The next subject for the Class Room will be "Figure Painting." Articles must be sent in by July 5th. The special prize of \$10.00 will be awarded to any especially good article, otherwise the prizes will be as usual, \$5.00, \$4.00, \$3.00, \$2.00 and \$1.00.

APPLE BLOSSOMS (Supplement by F. B. Aulich)

*Sara Wood Safford.**

FLOWERS—Violet, Yellow and Pearl Grey mixed in the brush for the soft grey shadows. Rose with a touch of Yellow on the lighter pink petals, shaded with Rose and American Beauty at the tips. Use a touch of Ruby with Rose in the buds.

Use Violet with all the greens in the first painting, Yellow Green, Apple Green, Shading Green and Dark Green. Use a touch of Blood Red with Dark Green in painting the stems. In the very darkest tones use Black with Dark Green.

For second fire wash with pure color: Rose over delicate pink parts; American Beauty over deeper tones, and Yellow in the hearts of the blossoms, shadowed with Yellow Brown and a touch of Brown Green. The foliage and background should have soft clear washes of greens, using Yellow Green in warm parts and Shading and Dark Green when tones are darker and cooler.

For third firing the sharp details should be added, the deeper touch of Ruby in flower or bud, the vein in the leaf, the depth to the stem, and a wash of Pearl Grey over parts of design and background to pull all together.

*Mr. Aulich being in Europe, it was impossible to have a treatment from him for the apple blossom study and Mrs. Safford has kindly written for us the above treatment. (Pub.)

CLUB NOTE

The Arts and Crafts Department of the School of Decorative, Industrial and Fine Arts of Washington, D. C. will next year include pottery making in its curriculum. Mrs. Belle Barnett Vesey, of Chicago, will have

full charge of the Department of Ceramics, and will instruct in form building and designing for pottery, and ceramics in general, as well as actual making of pottery, under and overglaze and majolica decorating on pottery and overglaze decorating on porcelain.

Classes in ceramics are already forming and indications are very favorable for this department. Mrs. Vesey will take charge October 1st and we are very fortunate indeed to secure her as a member of our Faculty. For the last three years Mrs. Vesey has been the President of the Mineral League of National Painters. She is not only a good ceramist but an able artist and noted educator as well, and from the Nation's Capitol her influence will be felt throughout the country.

ANNA B. SLOANE.

STUDIO NOTE

Mrs. Vance Phillips will, on July 8th, open for the twelfth season, her popular ceramic school at Chautauqua, N. Y. Mrs. M. E. Perley, who, before the earthquake, had the finest studio in San Francisco, will assist her and her presence in Chautauqua this year is expected to bring an unusually large attendance, as she is considered an exceptional teacher.

We have received the following letter which will be of interest to our readers:

Dear Friends—It is now a little over a year since our city was destroyed, every member of our Club meeting with severe losses.

We felt that there was no future for china painters for many years, but the Club is again as active as before the disaster, and feel that much of their present success is due to our Eastern friends, who so generously came to our assistance. The replacement of all the "Keramic Studios", is a lasting benefit and one we shall never forget.

We would like to again thank all those who helped to place us once more upon our feet. The Chicago workers reached out a helping hand immediately and sent colors, brushes and china donated by different Chicago firms and many studies, both water colors and prints.

The "Atlan Club" sent many tracings of beautiful designs representing hours of labor and which we greatly appreciated, and a large number of studies were also received from individual members. One of the most touching donations was that from Mr. F. B. Aulich, who painted six beautiful rose plates, and a large vase, after he, himself, had lost the entire exhibit that he had here at the time.

These studies have been very helpful to everyone and have been kept in the club rooms accessible to all. Another donation that was greatly appreciated by all, was one hundred boxes of gold from Mr. Hasburg of Chicago, it came at a time when gold could not be bought here, and was more than welcome.

Besides all this assistance, donations of fifty dollars each were received from the National League of Mineral Painters, The Mineral Art League of Boston, and the New York Society of Keramic Art. This made it possible for our Club to maintain a studio club room and also to remit one half the yearly dues and have a balance still in the treasury.

It is with great pleasure that we assure all our kind friends of our appreciation, and wish they could all see how firmly we are again established, and receiving generous patronage from lovers of our work.

It would be a favor if you would publish this, so we might in this way have our sincere thanks extended to all who so generously aided us.

Yours sincerely,

CALIFORNIA KERAMIC CLUB
Per S. V. Culp.



ROSES—RUSSEL GOODWIN

THE CLASS ROOM—FLOWER PAINTING

Maxie Thomas Sisk.

I WILL assume that this article will be used by a person who has not the advantage of personal instructions, and I will endeavor to put things as briefly and concisely as these conditions will admit of, not confusing the mind with too much detail. I do not think it facilitates matters to draw the study on the piece before beginning to paint, other than just to indicate the principal masses and get the general direction or movement of the study. In fact, it is often hampering, I think, to have the drawing all put on in detail before beginning to paint, you are very liable to sacrifice spontaneity and movement which is worth more than slavish correctness of detail. Have everything in beautiful readiness to go right ahead, from flowers, foliage, background and stems. I always put my stems in last, that is where I let the stems show. Some I make by wiping out the background, others by painting on right over the background color either before the first fire or afterwards. And again I wipe out a stem and paint it in again while the background color is still open; that is, where I want a real warm color for a stem, and the background of that part of the study is cold or vice versa.

Try to carry as much of the study along together as possible, by that I mean not to paint all the flowers first, then all the leaves, etc., but begin with the principal mass or bunch and paint flowers and foliage. Try to keep a separate set of brushes for the flowers and in any event rinse your brushes thoroughly when you go from one color to the other. Have a large-mouthed bottle into which you can occasionally empty your cup and renew your tur-

pentine, thus insuring clean brushes. The turpentine that you thus pour up will be settled by the next day and you can pour it off into your cup using it over again. Rosa is an especially easily affected color, and unless it is put on with immaculate brushes, it will not come out the shell-like transparent color that it should.

After having gotten in the principal flowers and leaves, put in your background, having a separate brush for each color used in it.

Do not bring the colors always right up to one another but let the dauber do that, otherwise you will get a flat lifeless background with no vibration to it. Often in putting in a background one uses gold and iron colors in juxtaposition. If you paint these colors right up touching one another, then you will find it difficult when you come to pad them not to get muddy, dingy tones, but don't quite join them in painting them on, then with a little careful manipulation of the padder or dauber, having separate dauber for each color, you can weave them into one another without actually mixing them.

Don't try to do too much for first firing, only try for the general character of the study, but being careful to preserve your high-lights, for once they are lost they are gone for good. Do not forget or overlook the value of keeping the direction of the light, not only the high-lights on the individual flowers, but the general direction of the light as it seems to fall upon the whole mass. For the second firing work up the flowers and leaves, by studying and developing their form. Every flower has its characteristic marks or we may say, its peculiarities, study these and in a very few of the most prominent ones bring this out.

Add shadow flowers and leaves by greying and painting very thin with the flower color or the leaf colors. A very nice way to make flowers take a more subordinate



ROSES—A. F. DALRYMPLE (Treatment page 49)



DOROTHY PERKINS ROSES—I. M. FERRIS

(Treatment page 42)



ROSES—MARGARET OVERBECK

place in the study and to give distance or atmosphere to others is to powder dry color over that part of the study, thus throwing a veil over it and blending it into the background; this is done in this way: After the piece has dried until in passing a wisp of absorbant cotton across the surface no lint adheres to the paint, take whatever colors you wish to powder on, out on a piece of paper; do not put on slab, because it is apt to have some oiliness about it and the colors must be bone dry. Now take a small ball of cotton, gather the color into it and very lightly draw it over the surface you wish to powder, renewing the powder until the desired surface is covered, being careful not to get it on any other part. Now with a quick breath blow the surplus powder off, then gently wipe with clean cotton. I sometimes powder with the prevailing color of the background, again with one of the foliage colors or with any harmonious or complimentary color. The advantage to be gained is to subdue certain colors, to subordinate certain parts, to soften sharp edges, or to pull a study together and effects can be gotten in this way that subsequent painting will not always give. For the third firing, put in accents in flowers and foliage and strengthen the background where needed.

ROSES PINK ROSES

For pink roses, such as La France, I get beautiful results by using Rosa put on very, very thin, in fact you cannot get it too thin; this is for the general color of the rose. Paint the centers with Ruby and Rosa mixed, one-fourth Ruby to three-fourths Rosa, this you can put on a little more generously than you did the pure Rosa. For shadows use Grey for Flowers with a tiny touch of Albert Yellow for reflected light. For second firing go over roses again. This is the only way to get the full strength of the Rosa and retain or secure the charming quality of its pink, by repeated firings, for if put on any thing like so thick as the iron or cobalt colors, it comes out a very disagreeable bluish color, and I think roses painted with repeated firings of Rosa are much superior to those painted first with Pompadour or some of the iron pinks and then with Rosa; the color is more transparent.

Third painting, strengthen drawing wherever needed, put in final accents. The centers nearly always need the third painting. Where the petals of a pink rose turn over

against a warm colored bunch of leaves, use a touch of Deep Red Brown with perhaps the merest bit of Yellow Brown on the tip edge of those petals. Brown Green may be used for shadows in the petals where they cup instead of Grey for Flowers, but must be very thin. Foliage of pink roses is prettiest if kept cool in color, using Deep Blue Green, Apple Green, Chinese Yellow, Brown Green, Dark Green No. 7, with Violet of Iron and Deep Red Brown for shoots or sprouts.

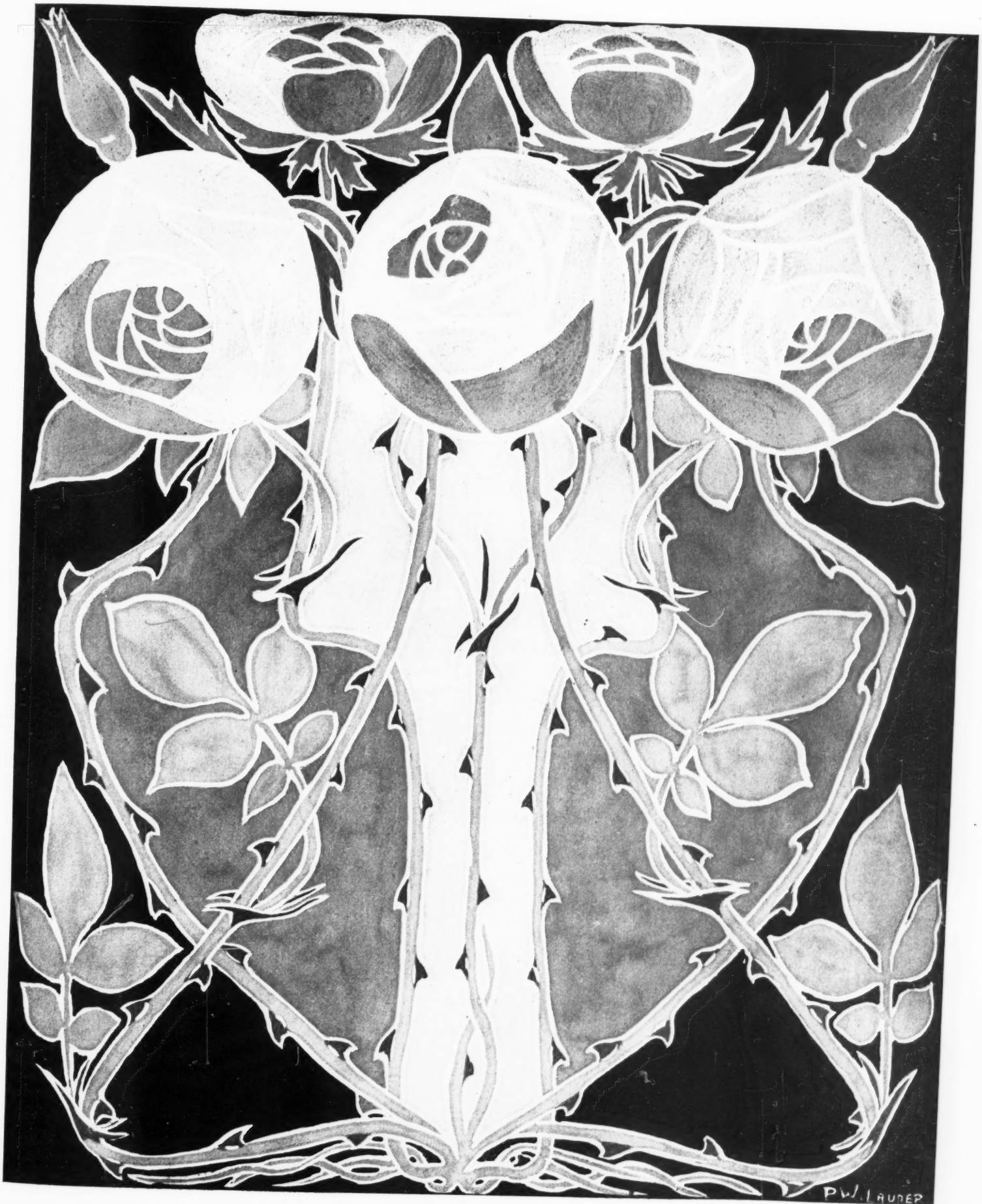
A very pleasing background for pink roses is Chinese Yellow with the least trifle of Albert Yellow near the central bunch, Apple Green, Peach Blossom and Deep Blue Green. By pushing your brush first into the Peach Blossom, then into the Apple Green, you get a delightfully vibrating or atmospheric grey. Then do the same thing with the three colors, Deep Blue Green, Peach Blossom, and Apple Green. With a little practice you will be able to get a beautiful atmospheric tint or flush running from a pinkish grey green, grey blue to lavender, with here and there the clear Chinese Yellow for sunshine effect. Keep a separate brush for putting on the Yellow, and rinse your other brush often, otherwise you will have muddy color. In using the above mentioned colors in the same brush at the same time, take care not to stir your colors together or mix them on the palette, but try to get them pure into the brush, and do the blending of them as you paint them on the china. When the piece is dry enough, so that in passing cotton across its surface the lint does not pull off and stick to the paint, you can soften edges and give distance or subordinate those leaves and roses that you do not wish so conspicuous, by dusting powder color over those portions, as previously described in General Remarks.

WHITE ROSES

Use Lemon Yellow, Yellow Brown and Deep Red Brown mixed for centers. A touch of Lemon Yellow where petals join rose and perhaps a little Apple Green. For shadows and modeling of roses, Grey for Flowers with touch of Black and trifle of Lemon Yellow, using, of course, the white china for high-lights. Keep background rather light, running from Chinese Yellow for lighter warm color to yellowish green grey, using Rosa and Blue Green for pinkish, lavender and bluish tints.



ROSES—HANNAH OVERBECK



(Treatment page 48)

ROSES—PHIL WIGHT



(Treatment p. 49) WILD ROSES—M. E. HULBERT

YELLOW ROSES.

Marshal-Niel, Albert Yellow; centers, equal parts Deep Red Brown, Yellow Brown. Grey for Flowers with Yellow Brown added for modeling and big shadows. Apple Green and Yellow Brown for petals where they join the rose. Leaves, Deep Blue Green, Moss Green, Dark Green No. 7, Yellow Brown, Deep Red Brown and Violet of Iron for shoots or sprouts. For reddish foliage use Yellow Brown and Violet of Iron, Deep Red Brown and Auburn Brown, Brown Green and Auburn Brown.

RED ROSES.

Paint in with liberal strength of Ruby, painting high-lights with Rosa. For centers, Ruby and Purple-Black about half and half, also shadows in petals, Purple Black. For certain half-lights or glance-lights it is rather well to dust on Dark Blue, being careful not to get it on your Rosa or high-lights. Use same colors for touching up and strengthening for second firing. It often happens, to get the rich dark red of crimson roses, that they must be painted and re-fired several times over, but try to retain the crispness of drawing, going over exactly the same places as in the previous painting. To powder with the Ruby each time doubles the strength of the color. You must not paint too thickly with Ruby, else it will blister, which disaster cannot be effaced or remedied. Some red roses, such as the Jacqueminot, are well painted in Blood Red with centers of Ruby and Black, and then the whole rose dusted with Ruby, or reverse it and paint first with Ruby and dust with Blood Red. Leaves and stems want a vigorous handling, warmer, stronger colors being used than for the more delicate roses: Russian Green, Moss Green, Brown Green, Dark Green No. 7, Yellow Brown, Auburn Brown, Violet of Iron and Finishing Brown.

Manipulation of Brush. Use as large square shader as you can manage, dip brush into turpentine, drain on

rag; dip the tip of it into the medium then take up the color with a wriggling movement of the brush that gets it evenly distributed into the brush, and make a trial stroke or drag the brush away from the color on the palette in such a way as to prove that you will make a wash-like stroke. Then try to paint your petal with as few strokes as possible, and making them always in the direction that the petal lies, following the cup of the petal.

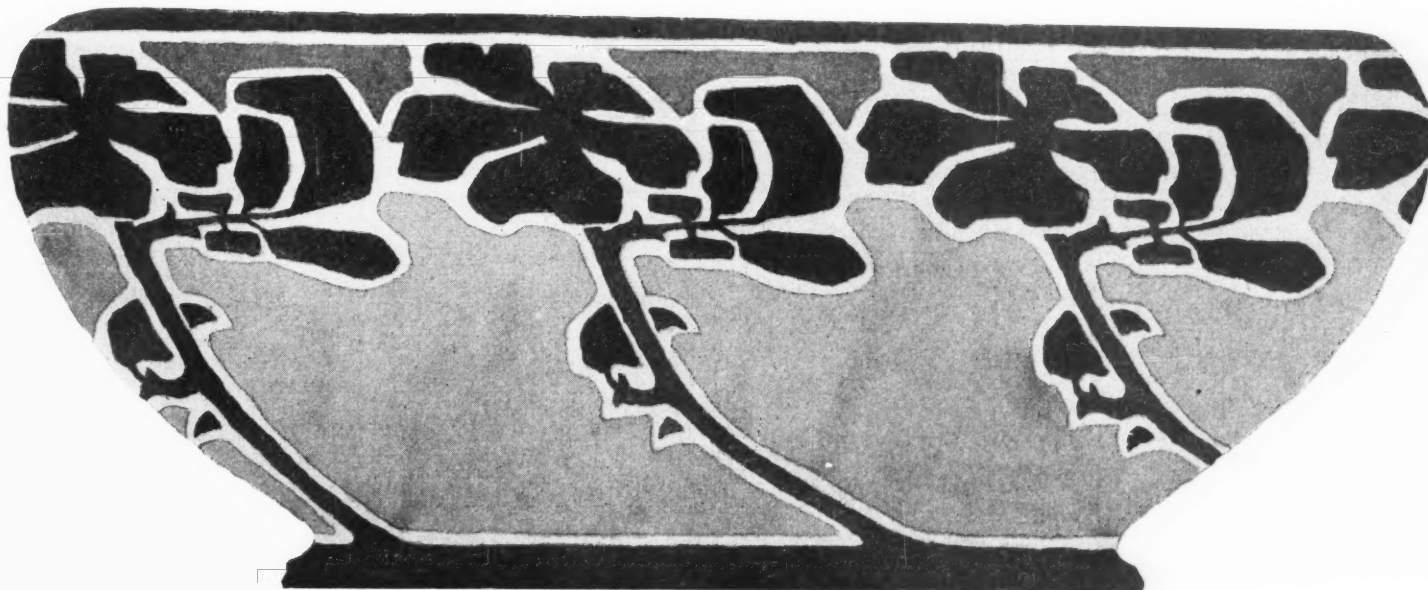
VIOLETS.

Chinese Yellow, Albert Yellow, Yellow Brown, Deep Red Brown, Brown Green, Moss Green, Dark Green No. 7, Bischoff's Violet, Aztec Blue, Copenhagen Blue, Deep Blue Green and Peach Blossom. Paint in the most conspicuous flowers, those on which the light falls full and strong with Deep Blue Green in lightest part with shadings of Bischoff's Violet, and markings of Bischoff's Violet and Aztec Blue. Paint those adjacent with Aztec Blue and Violet, putting deep intense shadows behind them of Violet and Black and Aztec Blue. Paint shadow flowers with Copenhagen Blue. Paint leaves with Moss Green, Brown Green and Dark Green No. 7, Auburn and Yellow Brown. Do not paint the petals to join in the center; if you do, then wipe out the very heart and put a touch of Albert Yellow with a dot of Deep Red Brown and Yellow Brown mixed, equal parts, just under where the top petal overhangs the little cup or well of the flower, and on either side petal near the well, leave a little light spot for the white fuzz or whisker of the flower. These details are only to be carried out in a few of the most conspicuous ones. Note that the violet is a first cousin to the pansy, having five petals, one of which is generally larger and longer than the others, this one being the lower one and which one is often quite strongly marked. Notice the characteristic set of the flower on its stem.

Background. Put in with Albert Yellow on one side as though issuing from behind or underneath principal

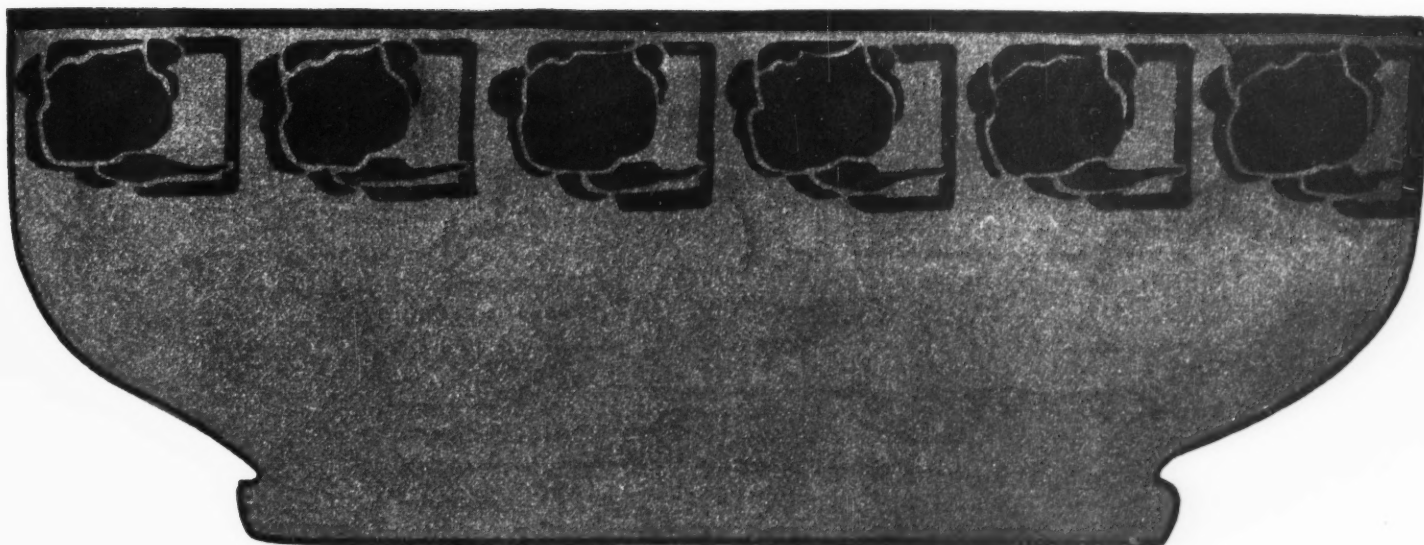


(Treatment p. 42) JUNE ROSES—M. E. HULBERT



SALAD BOWL—HANNAH OVERBECK

Light olive ground, darker olive leaves and stems, dull red roses.



BOWL—MARY OVERBECK

Ground, light olive; stems and calyx, dark olive; roses, deep crimson, violet blue, or purple.

Or: Ground, café au lait; stems and calyx, olive green; roses, a dark greenish blue, reddish brown, or purple.

bunch, blending into Chinese Yellow, putting in the rest with Peach Blossom, Deep Blue Green and Copenhagen Blue. Down toward the stem end of the principal bunch flush very rich and dark with Aztec Blue, Violet and Copenhagen Blue. Pad, but take care to have a separate dauber for your Yellow, in fact it is best not to use the same dauber for two colors until you have your flush pretty well toned down to the depth you wish it. Then if you feel that to blend the blues into the purples and perhaps quiet the Yellow where it approaches the Peach Blossom would be better, then work with one dauber from one color into the other. Wipe out stems where they catch the light also any that would be too blackish when painted over the purples and blues. Paint in stems while color is open, for stems and leaves use Moss Green, Brown Green, Auburn Brown and Dark Green No. 7. When in proper condition powder over Albert Yellow in background with Yellow Brown, carrying it over a few flowers that you wish to distance, also powder with Brown Green over part of leaves and background. Powder other parts of background if you feel they need strengthening. For second firing, strengthen with same colors used in first painting, put markings in flowers and prominent leaves, paint shadow side of stems. Third firing, put in any accents to drawing that it may need.

WHITE VIOLETS.

In painting white flowers, unless you are pretty sure you can shape your flowers with crispness and precision out of the wet tint, it is best to previously draw the principal ones on your piece. Let us take a plate and decorate it semi-conventionally with white violets. First, ring your plate on the banding wheel; say you have a nine and a half inch plate; put a band with India ink three and a half inches from the edge, then another one one-third inch from the first toward the center, now draw on your design. Let a leaf cut the upper band and come down to the second, drop a violet midway over the second, put in a couple of shadow buds or half open ones drooping in a graceful way quite over toward the center of the plate. Draw the rest of the bunch above the lines, but lay them on the curved lines; that is, make the bunch take the curve. Draw a secondary spray but keep it quite subordinate to the principal bunch, off to the left and about the middle of the space between the upper band and the rim of the plate; say a leaf, one well-drawn and a few indistinct violets, with graceful stem lines connecting or seeming to connect the two bunches. Let the stems from the smaller bunch sweep down toward the larger one and disappear in the tint. Let a bud or half-blown flower from the larger bunch lean or reach out toward the smaller spray. In the second painting you will add a shadowy little spray just at the edge further around. Now to begin again; after putting in the center lines and the design with India ink, tint the entire plate with Pearl Grey and Deep Blue Green, one-sixth of the Blue Green to five-sixths of the Pearl Grey. Now wipe out the high-lights in the most conspicuous ones, and wipe out leaves. Paint your leaves with Moss Green, Brown Green, Dark Green No. 7 and Yellow Brown. After the plate is thoroughly dry, put the shadows in the centers and the parts of the petals that turn over from the light in those that are less conspicuous. To do this without disturbing the tint underneath you must not make more than one stroke of the brush in one place. Put in a touch of Deep Red Brown just in the heart of the flower. Put a small brush stroke of Albert Yellow below it. Fire.

You have lost your hands and will wonder perhaps why it was necessary to put them in for the first fire, but you had them to show you in what position to lay your bunch. Put them in again. Now tint plate down to the top band with same mixture of Pearl Grey and Deep Blue Green. Wipe out high-lights in both the most conspicuous and the secondary flowers. Paint leaves and stems, put in shadowy flowers that you feel it needs. Go over the two bands in the center of the plate with a fine line of Grass Green. Put the shadow buds or blooms which are drooping over into the banded space with Pearl Grey and Blue. Third fire; go over green bands. Touch up leaves with Moss and Dark Green No. 7 and touches at the lower edges of Auburn Brown. For second and third fire rim or edge the plate with Roman Gold.

DAFFODILS.

These are stately, lovely flowers and are very decorative for straight standing vases. Lemon Yellow, pale for outside petals, Albert Yellow for cup, shade with Grey for



ROSE HIPS—M. E. HULBERT (Treatment page 48)



PEONIES

Photograph by Helen Pattee

Treatment by Henrietta Barclay Paist. Page 42

Flowers, Yellow Brown and Deep Red Brown. Leaves, cool greens, Russian Green, Moss Green, Shading Green and Dark Green No. 7, Yellow Brown. Fill your brush with the color having the brush rather wetter with the turpentine than you would in painting a flower or anything on which you would paint stroke after stroke. Strive to put in the leaves with long sustained strokes going from the top of the leaf to the bottom without lifting the brush and using a brush large enough so that you can get the full width of the leaf. I put my high-light color on first, then take up my middle tone or general leaf color. For the second fire you can put on with the same clean stroke the shadows. Wash in the background in the first painting, using Copenhagen Grey, Deep Blue Green, Copenhagen Blue, a touch of Violet or powder with Lavender Glaze, Dark Green No. 7 and Brown Green. Second painting; touch up with same colors as for first fire.

GERANIUMS.

The principal beauty in these flowers is their handsome, rich leaves and the stateliness with which the stem lifts its head of rich or delicate colored flowers and I should treat them in such a way as to impress this, for instance the bronze ring that some of the varieties show so strongly marked in the leaves and the richness of the dark greens. There are too many varieties to take up and treat individually, but for the white ones or delicate pink ones, I sketch roughly my study on to the piece, paint in my foliage with such a palette: Moss Green, Deep Blue Green, Brown Green, Dark Green No. 7, Deep Red Brown, Yellow Brown, Auburn Brown and Violet of Iron. Now throw in a greenish-grey background for the white flower heads to set in,



or a blue grey for pink ones, by using Peach Blossom, Deep Blue Green, Chinese and Albert Yellow, or Rosa with Apple Green with more Blue or more Yellow as you wish to vary the background. Wipe out the high-lights where the heads catch the strong light. Put in stems with Yellow Green, Brown Green. Fire. Paint in general character of flower head, if white flowers, with Lemon Yellow and Black or White Rose. Do not try to finish details until third fire. Touch up foliage, bringing out the markings in one or two of the most prominent leaves. Re-touch stems with Brown Green and Violet of Iron. Third fire; indicate how the flower heads are composed of many separate flowers by carefully bringing out in the most prominent heads a few of these divisions. It is not the easiest thing to paint a compound flower and show its character at the same time, retaining that simple broadness of handling that is the charm in any kind of painting. We are merely representing these things and let it be in a beautiful way, an interesting way, not making colored photographs. For the red geraniums, Blood Red first fire, second fire Ruby with dark shadow side of heads painted with Ruby and Black, three-fourths Ruby to one-fourth Black. Another shade of red geranium is Ruby with Rosa for high-lights, dust with same Ruby and Black. Second fire; Ruby and Purple Black for the shadow side. Third; strengthen color and add accents.

PANSIES.

It is like telling one how to paint faces. There is such a variety of expression to show. We must confine ourselves to a general treatment. Such a variety of color! Indeed they run the gamut of the chromatic scale, from the chaste, white ones with their gold or purple markings, the saffron yellow, the golden yellow, markings running from ruby, purple, royal purple, wood brown, to almost black; then the golden brown, the soft wood browns, the blue ones from plumbago blue to deepest violet, with every variety of marking. In painting the yellow or brown ones, always be careful to wipe out the place where the markings come, as they are usually of the deep gold colors, such as Ruby, Roman Purple or Violet, which if painted over the yellows and browns, will not come out the intense clear purple or crimson you may wish it. To make the markings intense enough use a little Black with the Purple or Violet.

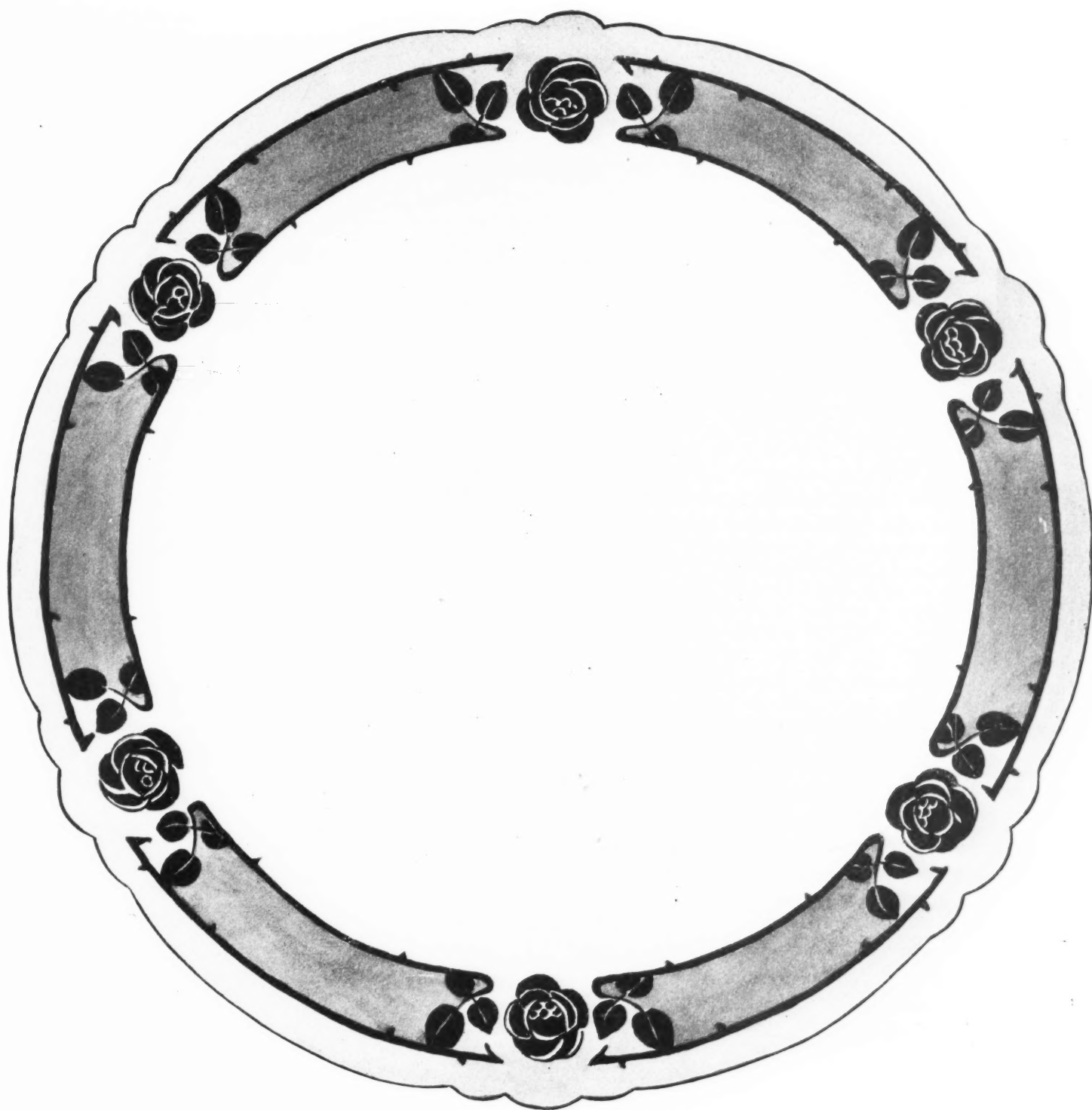


PLATE IN PINK AND GOLD—ALICE SHARRARD

FORGET-ME-NOTS.

If I am going to cover a pretty good sized surface with forget-me-nots, I tint the piece with clouds of Deep Blue Green and Chinese Yellow, letting a large cloud of the Deep Blue Green come where I will want my principal bunch of forget-me-nots. I then pad these two tints. In putting them on I bear in mind how I want my decoration to run on the piece, using the blue as the setting for the flowers. Of course there will be blue elsewhere than just behind the flowers, but at the principal bunches I try to have the color a little stronger. I then take a sharp stick with a tiny bit of cotton twisted around the point and wipe out some flowers where the bunch would seem to catch the light and here and there elsewhere also. Now some of the wiped out ones I paint in again with Rosa or Peach Blossom or with Violet very delicate in some, but near the center of the bunches I use touches of Violet to give depth to the mass and underneath some that I wish to bring out strong. This is one way in which to paint them, using no greens and letting them come up out of the china in an indistinct way, only defining a few in the heart of the bunches. Connect one bunch with another with trailing stem-like lines of blue and Violet. Put in centers with Albert Yellow, Yellow Brown and Deep Red Brown.

MINIATURE FLOWERS.

These are not the easiest flowers to paint. Roses are the most popular miniature flowers painted and as this article has already lengthened itself too much, I will speak only of the way I have found best to paint these. I always begin by making the center, if it is a pink rose, one-fourth Ruby Purple to three-fourths Rosa. Then keeping the white china for the high-light or lighted side, I paint in a curving stroke the ball of the little rose pulling the color out where I want the side broken with a petal, or if I am painting the face view, wait until the paint is dry then with the brush point, paint in a few little lines about the center to indicate the edges of the petals. For second fire, touch up center with same as first fire, describe the turn or point of a petal here and there with the same Ruby and Rosa. Where the flowers want stronger model-

ing, use a delicate wash of Rosa. For shadowy light ones, Rosa and Deep Blue Green; for yellow ones, Albert Yellow with centers of Deep Red Brown and Yellow Brown equal parts. Touch edge of petals with same, but thinner. To paint Saffron colored ones, use Chinese Yellow and Deep Red Brown, with centers of Yellow Brown and Deep Red Brown. Touch up with same. Crimson ones, Ruby with Rosa for high-lights and Ruby and Purple Black for centers. Let foliage be sketchy. On last fire, you may suggest a vein here and there in the leaves, but don't try to paint little roses or their foliage as detailed as you would paint large ones.

NASTURTIUMS.

For pale yellow ones, Egg Yellow very delicate with a little Deep Red Brown added which gives that peculiar light pinkish yellow that you find among the lighter colored ones; the markings to be made with Yellow Brown and Deep Red Brown. Second fire; Same colors as for first fire over flower with Ruby overmarkings. The bright yellow ones, Dark Yellow with markings of Blood Red for first fire and Ruby for second. Flame colored ones, Yellow Red, high-lights, any yellow; markings, Blood Red first fire and Ruby second. Leave center of cup greenish yellow. Deep crimson ones, Ruby Purple, dusted with Blood Red repeated for second fire. Markings, Ruby and Black, two-thirds Ruby to one-third Black. The rich, maroon colored ones, Deep Red Brown and Chocolate Brown for first fire, with Yellow Brown and Blood Red for second. The foliage in Nasturtiums is quite as beautiful as are the blossoms, and the character of the growth of the plant should not be lost. Foliage, cool green; use Deep Blue Green, Apple Green, Shading Green, Dark Green No. 7. For shadows under leaves use Auburn Brown and Green No. 7.

Of course this is only giving, as it were, one way of treating a violet study, a rose study, etc., but it is impossible in so short a space to treat fully so comprehensive a subject, and so I have tried to show each of these flowers to its best advantage, handling it in such a treatment of complementary and harmonious colors as will secure to each its peculiar charm.



(Treatment page 49)

PLATE IN GOLD AND WHITE—ELIZABETH DE LONG



Sara Wood Safford

EXHIBITION OF THE NEW YORK SOCIETY OF CERAMIC ARTS

THE new galleries of the National Arts Club on Gramercy Park are well fitted to show off to the best advantage the work of our ceramic decorators and potters. And the exhibit this year, though small, seemed quite at home in its surroundings. We missed the work of several of our best decorators but nevertheless much was to be seen highly creditable to the Society. Perhaps the most unique exhibit, because so simple and unpretentious, was that of Mrs. Sara Wood Safford. All that her case contained was two sets of table ware, one a breakfast set in silver and white, the other a lunch set in silver and celadon, each tastefully arranged on a tray of grey wood which harmonized completely. The designs were simple, abstract units repeated as a border, drawn free-hand and good in every way. The sort of tableware one could live with forever and not come to blows.

The Misses Mason had the largest showing of important pieces. The framed landscape and the vase decorated with the same motif made an interesting study, while the tableware was more individual and clever than ever. Almost every form, vases, bowls, cracker jars, tea jars and steins, had been made from designs furnished to potters by Miss Maud Mason herself. The bowl decorated with a ship

design in gold on white was specially nice in outline and the spotting of the design.

Of the many interesting plates, the narrow border by Miss Bessie Mason in gold, silver, black and turquoise blue was especially well proportioned and nice in color. The fish plate in celadon on white had a clever Japanese effect and in fact all the plates illustrated were clever and unusual.

The little tea jar designed by Miss Mason was much in evidence in several exhibits, and seems to adapt itself well to decoration.

It was interesting to note in the exhibit of Mrs. Henrietta Barclay Paist, several of the designs published in her edited number of *KERAMIC STUDIO* (January) carried out in gold and color. It was to be regretted also that her showing was not larger.

Mrs. Anna B. Leonard's case held many pieces of tableware good in design and color. We note especially the large chop dish, and plates in blue and green.

Especially noteworthy was the exhibit of Miss Caroline Hoffman, a new member, whose work was perhaps the most original of any in design and color. Throughout the other exhibits one could plainly note the influence of the prevailing ideas in ceramic design, either a running to the extreme of abstract forms or a semi-naturalistic treatment showing Japanese influence, certain color schemes following one school or another. The work of Miss Hoff-



Miss Christianson

Mrs. Ehlers

Mrs. Rosegrants
Caroline Hofman

Mrs. Proctor

Caroline Hoffman
Caroline Hofman

Mrs. Tuttle

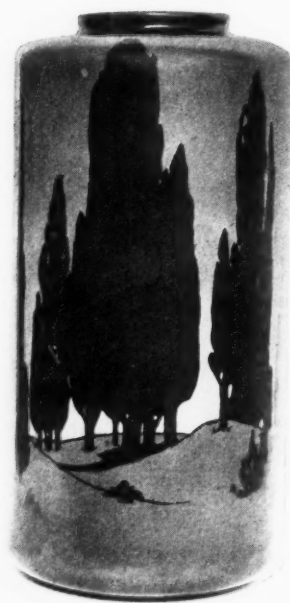
Mary Hicks



Maud Mason



Landscape—Maud Mason



Maud Mason



S. E. Price

man is unique and gives the impression of having been worked out by the study of the old fashioned ware of our grandmother's days, whose charm never fails.

There is no piece which reminds one of any other exhibit. Unusually fine is a bowl in grey blues with a narrow rim border inside, a medallion at bottom of bowl and on two opposite sides of the outside, the inside of bowl decorated on a white ground, the outside tinted a blue grey. The plates whose entire centers were occupied by the design, leaving the edge white except for the rim border, were also unique in treatment, being in colors reminding one of old Bristol or Polychrome Delft.

We would like especially to note a little fancy of Miss Mary Hicks which pleased as much by its fine color and nice arrangement of design as by the quaint idea suggested for the beautifying of a summer home. Miss Hicks had decorated an ordinary pottery butter crock in reds, browns and soft yellow. The effect was charming in the extreme and would be harmonious with any and all flowers.

The pottery exhibit was exceptionally interesting, several new workers having entered the field. Most original and attractive of all was the stoneware of Russel Crooke, the forms thrown on the wheel being especially appropriate to the medium. The decoration in dark blue

on grey with a smear glaze, was roughly sketched in with a boldness and simplicity that was charming. For a country home and for holding flowers nothing could be more appropriate and satisfying. The work of Mr. Crooke opens up a new field and one not too difficult for the amateur who appreciates simple things.

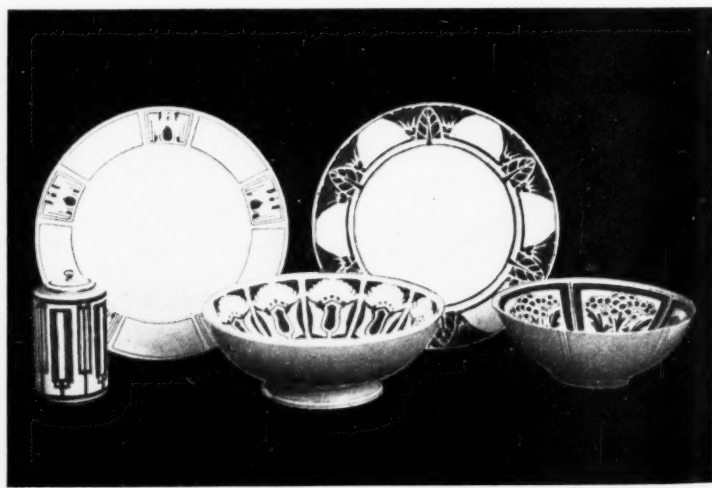
Another new name in the society is that of Fred Walrath who showed a case of interesting work in several lines. Matt glazes in the style of Alfred Pottery, Matt vellum, in the style of Rookwood, interesting experiments in flambé red giving the dark red shot with blue and a few crystalline glazes similar to some of those shown at the society's last exhibit by Mrs. Adelaide Alsop Robineau—altogether a clever lot of work.

Miss Mary Chase Perry, a name which should be familiar to all of us, was well represented for the first time by a large wall space devoted to tiles in matt glazes, the designs simple and good and the colors harmonious and restful. Miss Perry is entering this field now in a large way and we hope soon to be able to tell KERAMIC STUDIO readers more about her work.

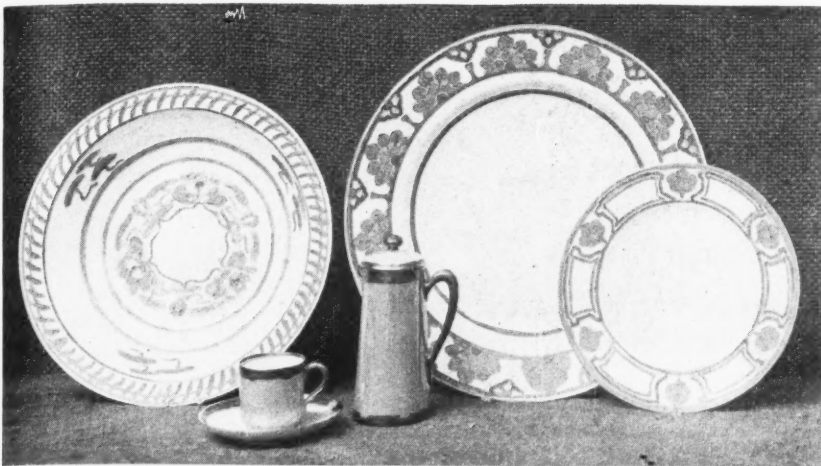
Mr. Charles Volkmar showed an overmantel in tiles which was nice in colors, the motif being golden rod on a dull green ground. A case contained also some experi-



Miss E. Mason



The Misses Mason



Anna B. Leonard



Markham Pottery Misses Penman and Hardenburgh Newcomb College Clifton Pottery Newcomb College



Josephine Foord



Mrs. Hibler Mrs. Price Miss Walsh Mrs. Ehlers Mrs. Price Miss Warren Miss Sinclair



Wheatley Pottery—Harriet Clarke



Caroline Hofman Katherine Sinclair

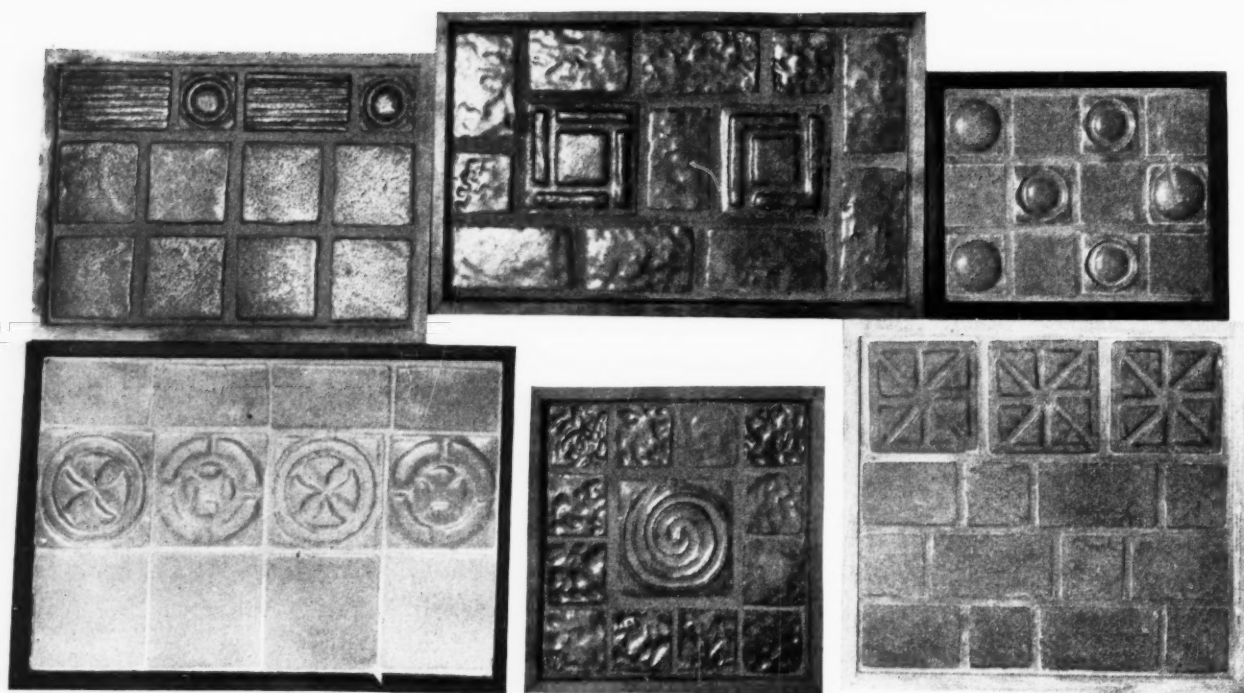
Caroline Hofman Caroline Hofman

Caroline Hofman Minna Meinke



H. Barclay Paist

KERAMIC STUDIO

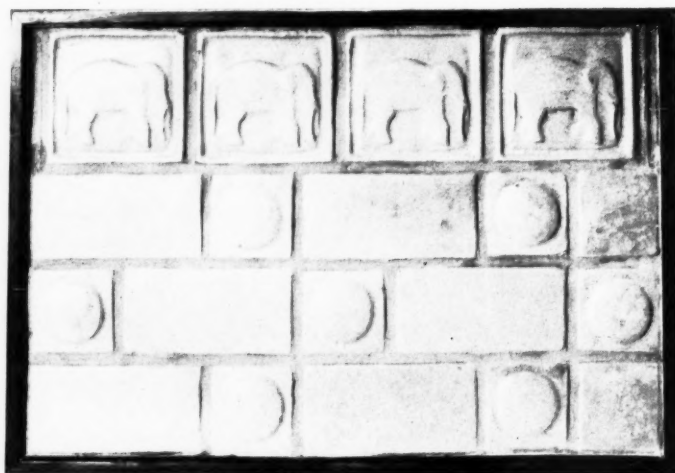


Pewabic Tiles—Mary Chase Perry

ments in flambé red similar to the results obtained by Mr. Walrath.

Another unfamiliar name is that of the Clifton Pottery. The shapes are simple and good with semi mat glazes of the rutile brown type used by Mrs. Robineau, the light mat brown at top of pieces running into a bright glaze with violet and blue streaks and small mat crystallizations at the base. They also showed some mat light greens, shapes not so good as the others, the outlines being grotesque and with odd handles similar to the shapes used by Teco Pottery and some German firms.

A very interesting collection of pottery made by Mexican Indian women and accompanied by two pieces of her own work, was shown by Miss Josephine Foord, who has been sent by the U. S. Government to instruct the Indians



Pewabic Tiles—Mary Chase Perry



Pewabic Tiles—Mary Chase Perry



Pewabic Tiles—Mary Chase Perry



Pottery—Russel Crooke

in making a more durable pottery. The work of the Indian woman is the familiar black, ochre and red design on a cream white, slightly baked pottery, which is very porous and easily broken. The two pieces by Miss Foord herself are more of the quality of stoneware, a grey body with a yellow brown decoration and a smear glaze finish. The

color is harmonious and the shapes are good and the body has the appearance of strength which the native pottery lacks.

Miss Harriet Clarke showed some good pottery in black and dark wood brown, the finish being a wax polish. The decoration is in bas relief figures and the whole effect reminds one strongly of the work of Miss Perkins of the Brush Guild.

One hesitates to pass judgment on the Markham pottery, for fear of injustice, but to one at all versed in the mechanical processes of pottery making, this ware does not ring true. The shapes are simple and good, the colors are soft wood browns, reds and greens. The surface is entirely without gloss and covered with an impression, meander or network of raised irregular lines or forms suggesting leaf veinings or something else vaguely mysterious and suggestive. Altogether it reminds one of a refined edition of the apollinaris jugs of our youth which we decorated with the scrapings of our palette. The color does not seem to be fired on. The body has the appearance of being cast and low fired. It lacks good ceramic qualities, and yet this ware perhaps attracted more favorable comment from the general public than any other exhibit of pottery.

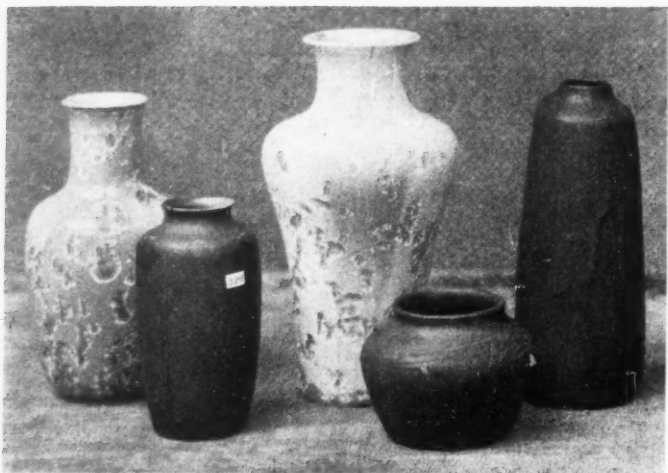
Newcomb College was represented by a small exhibit of their familiar work in grey blues, greens, buffs and browns, which is always attractive. There were also some individual pieces in reds by Mr. Meyer who, we understand, is the technical director of the pottery. These pieces were especially interesting as they were thrown in the style of Japanese ware showing the finger lines of throwing on the outside.

A few pieces of Wheatley pottery were shown with modeled relief figures and matt green glazes similar to Grueby. These pieces have an architectural quality and would be effective as garden pottery.

The Misses Penman and Hardenburgh showed some interesting work in hand built pottery, as did Miss Jane Hoagland. A fern dish in low relief and matt green glaze by Miss Edith Lynn was among the good individual pieces. Mrs. Hoyt showed some clever modeling of figures and animals. There was also some very large and elaborate work in Della Robbia style by the American Terra Cotta Co.



Pewabic Tile—Mary Chase Perry



Gres—Fred. Walrath

The Handicraft Guild of Minneapolis was represented by simple shapes, hand built or thrown with nice mat glazes.

A loan collection of Persian, Spanish and other antique pottery completed the exhibition.



THE DOROTHY PERKINS ROSE (Page 27)

Ida M. Ferris.

THE new Bischoff six-color palette is fine for this design. Roses, Peach Blossom shaded with Ashes of Roses and in darker ones use Magenta.

Leaves, Verdigris and Celadon shaded with Purple Black. Dust Magenta lightly over pinkish ones.

Background, Ashes of Roses, Verdigris, Magenta and Purple Black.

Stems quite pinkish with Magenta and Green.



JUNE ROSES (Page 30)

Maud E. Hulbert.

THE larger and more open of these roses are white, while the buds and newly opened ones are a very light pink.

Use Lemon Yellow, Warm Grey, Pompadour (very thin), Copenhagen Grey and Brown Green.

For the leaves, Deep Blue Green, Yellow and Moss Green, Brown Green and Shading Green and a little Chestnut Brown.

For the background, Copenhagen Grey, Warm Grey, Yellow Ochre, a little Violet of Iron and Ivory Glaze.



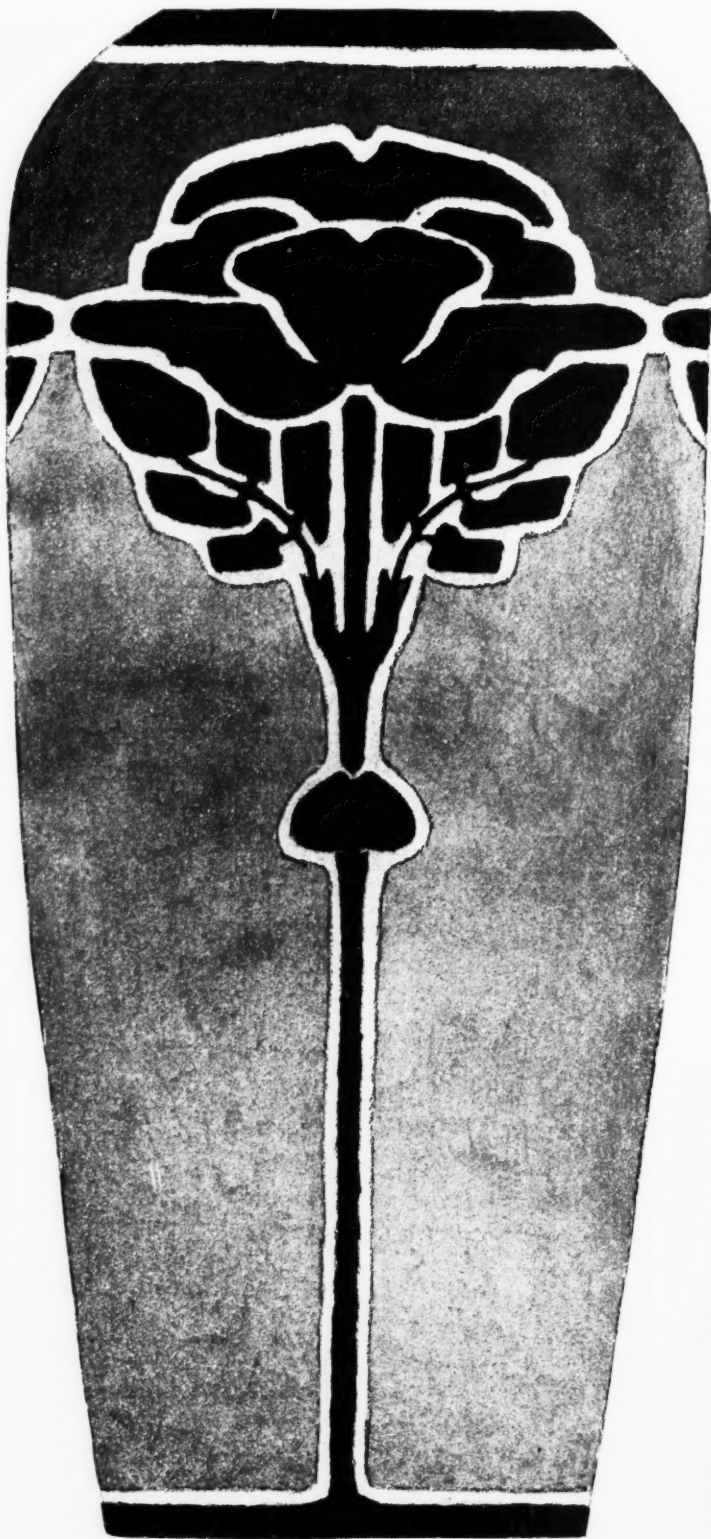
TREATMENT FOR PEONIES (Page 33)

Photograph by Helen Pattee.

H. Barclay Paist.

THESE beautiful flowers are of the white and creamy variety. The white are the ones at the top and bottom of the group, modeled delicately with Grey for Flowers or Grey Green. The centers are painted with Albert's Yellow strengthened with touches of Pompadour Red and Yellow Brown. The creamy pink ones are first shaded delicately with Carmine No. 53 and shadows painted with Grey Green or Grey for Flowers, the whole glazed delicately in the second fire with Lemon Yellow just enough to give it the creamy tint desired. The leaves are a glossy green on the upper side, lighter green on the under side, same colors as

for foliage in the other studies. The cream or pale green background is best if used flat. If on a vase, a shaded background may be used running from the lightest to the darkest greens. Too many colors in the background is to be avoided. If one wishes to vary the background color use colors that appear in the flowers so as to be sure of perfect harmony.



LA FRANCE ROSE—HANNAH OVERBECK

Rose, dull violet; leaves and stems, olive brown. Light cream outline. Background, light and darker grey green.

THE CRAFTS

Under the management of Miss Emily Peacock, 232 East 27th Street, New York. All inquiries in regard to the various Crafts are to be sent to the above address, but will be answered in the magazine under this head.

All questions must be received before the 10th day of month preceding issue, and will be answered under "Answers to Inquiries" only. Please do not send stamped envelope for reply. The editors will answer questions only in these columns.

THE BATIK

Theo. Neuhuys.

(CONTINUED)

Brown dye—Very favorable results were also obtained in the dyeing in brown with gambier, a tanning and dyeing material well known in the dyeing industry, prepared from the leaves of a creeper much cultivated in Malacca. A recipe is made up, in which bichromate of potash is used as a mordant. In this instance it was found that often repeated dyeing in weak baths gives much better results than steeping once in a strong bath; by the former method a much faster color is obtained than by the latter. On silk especially this dye gives rich tints of gold and bronze. For very dark brown on linen and cotton the yellow dye may be mixed with brown dye. A bright yellowish brown, a so-called "chamois," absolutely non-fading and fast, may be produced by a solution of sulphate of iron fixed with a solution of soda.

In fact a great variety of beautiful tints may be batiked on textiles merely by using the fast blue and brown dyes. So we would advise every batikker to begin by practicing with these two splendid dyes. From the Solo batiks of Central Java, the most beautiful ever made, we learn what brilliant results are possible with them.

Other brown vegetable dyes—Brown colors were also obtained in the laboratory by the use of various Javanese barks, but the results were not better than those given by gambier; moreover these barks are difficult to obtain in our country.

Purple dye—The textile is mordanted in acetate of aluminum; then it is left to dry, and is dyed in a filtered decoction of campeachy wood. After dyeing, the textile is again left to dry, then it is a second time mordanted in acetate of aluminum (Burow's solution).

Yellow dye—For dyeing yellow the textile is mordanted in acetate of aluminum, left to dry, and dyed in a filtered

decoction of rhamnus berries. After dyeing it is again left to dry and mordanted in acetate of aluminum.

The above dye baths may be used for cotton and linen as well as silk. Many other vegetable colors have been experimented with in the laboratory. For particulars we refer to the detailed reports on batiking in the Bulletin of the Colonial Museum (Nos. 23, 25, 28.)

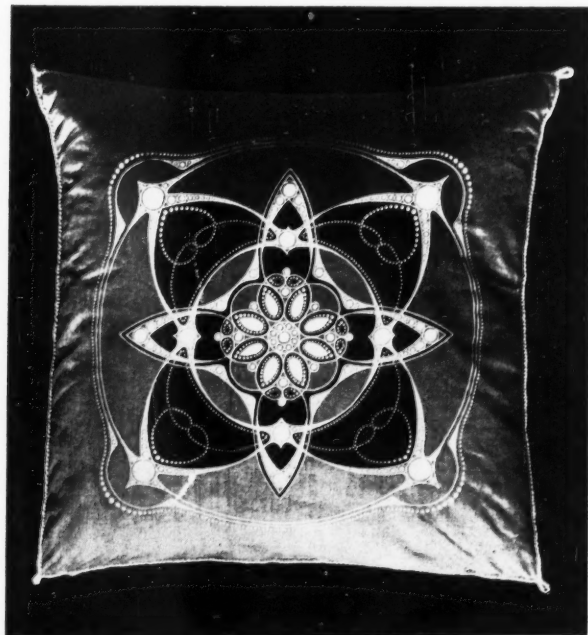
Red dye for silk—For this, cochineal is used. The silk is mordanted in diluted chloride of tin, and dyed after drying. The dye bath consists of ground cochineal and tartaric acid, boiled with water and subsequently filtered.

Alizarin technique—Red dye—For the dyeing in red of batiked fabrics in this country, especially cotton and silk, it was found that the Javanese process was impracticable in our climate, but successful experiments were made with certain alizarin dyes, which, contrary to most aniline dyes, are absolutely non-fading and fast.* And now batikkers have at their disposal another series of very beautiful colors.

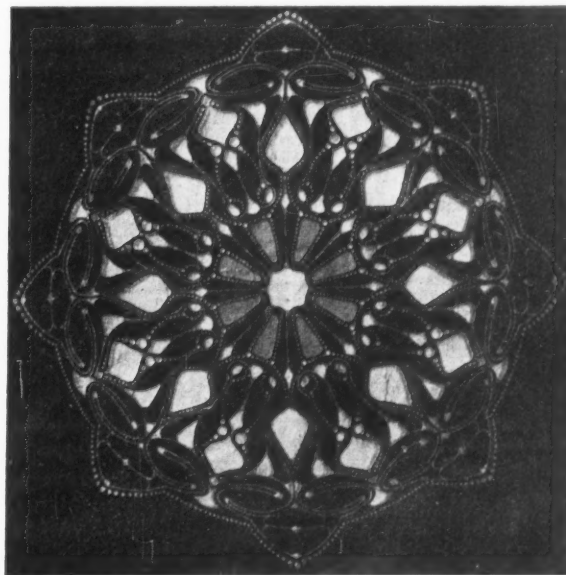
In alizarin dyes the textiles are dyed boiling hot, which seems at first to be a disadvantage, but with a slight modification of the batiking process, it has proved to be very satisfactory. Experiments were made with alizarin in paste, such as it is found in the trade, and with the following kinds: alizarin red, alizarin orange, anthracene blue.

Alizarin dyeing of cotton—The cotton fabric is first boiled in water and soda, then well rinsed and dried. The design is applied with the usual wax mixture (Japanese wax and colophony) by means of the tjanting. It is advisable to use the wax freely, as the dye bath will slightly corrode it. The fabric is now placed in a mixture of water and so-called "oil for Turkish red," then well shaken and

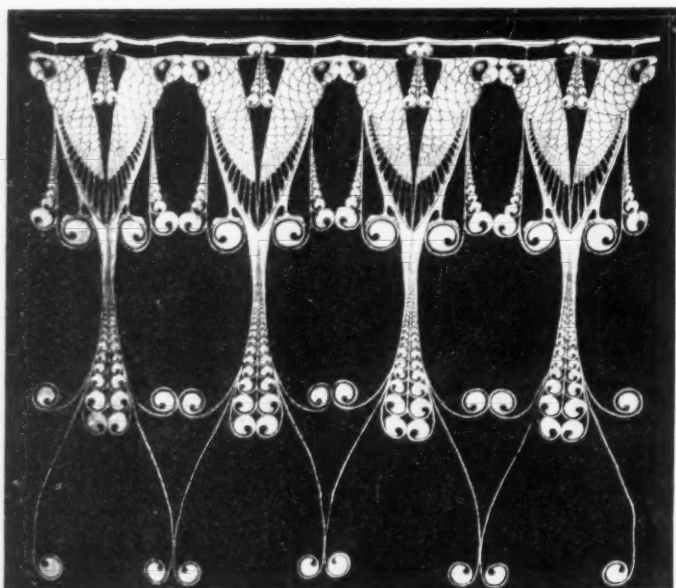
*Alizarin is a peculiar red coloring matter formerly obtained from madder and extensively used as a dye. It was discovered in 1824 by Robiquet and Colin, who obtained it by digesting madder root with alcohol and treating this with sulphuric acid, thus producing a black mass which they called "charbon de garance." On treating, this yielded a sublimate of alizarin in long brilliant red needle shaped crystals. It is now artificially prepared on a large scale from anthracene, a product of coal tar. (Pub.)



Dutch Batik in fast colors on a silk pillow.



Dutch Batik on linen pillow.



Dutch Batik on linen curtain.

carefully pressed between sheets of absorbent paper, and dried still further. The design is looked over and wax added where required so that the mordant cannot penetrate through it. This mordant is acetate of aluminum, in which the textile is placed, then it is dried, preferably in a warm place. A tepid chalk bath is prepared in which the textile is moved to and fro, after which it is rinsed in running water and dyed without drying. After being well shaken, the alizarin is now mixed with water and put through a sieve into a dye bath (an enameled saucepan or porcelain dish) with more water. The textile is first moved in this bath, then the bath is heated and brought to the boiling point; this boiling must last an hour. The wax which naturally melts during this operation is continually skimmed off. The design is apparently lost, but will gradually reappear in the next bath. After a quick rinsing of the textile in cold water, the design is revived in boiling soap water which is continually renewed. The execution of this alizarin process, etching on cloth, as it were, is extremely fascinating. The color is absolutely proof against the long boiling.

Alizarin dyeing of silk—Silk is dyed with alizarin in very much the same way. The batiked silk is placed in a solution of alum water, to which soda is added (the sediment that is first formed is dissolved by heating). Then the textile is well shaken and fixed, without drying, in a solution of soluble glass. By the adding of alum and soda, the mordant may be repeatedly used; the solution of soluble glass must be made fresh every time. After being fixed in this bath, the silk fabric is rinsed in running water and placed in the dye bath. A more detailed description will be found in Bulletin 28, pages 56-65.

As a result of experiments with alizarin dyes and a few of the very best aniline dyes, we have come to the following conclusions:

1. The use of even the best aniline dyes in the dyeing of batiks on cotton, silk and wool, is not to be recommended. Of the basic dyes for cotton (blue, red, yellow, green, purple) only five proved to be at all non-fading, and these were all blue, and certainly not more beautiful than the absolutely fast indigo blue. Of the substantive colors, six proved to be non-fading, four yellows, one rose and one purple. One of the yellow dyes was tested in the laboratory and proved not to be fast at all. Of the dyes

for half-silk only four proved to be non-fading, two blues, one rose, one grey. Of the dyes for silk, eight proved to some extent non-fading, three blues, two rose tints, one green, one purple, one yellow. But, excepting the yellow, which was a beautiful golden tint, these colors were harsh and much inferior to the indigo blue, the cochineal red and the campeachy wood purple. As these results were obtained with the best aniline dyes fresh from the most important factory in Germany, it is not to be wondered at that much batik work without any durability as to color, is placed on the market nowadays, especially as many batikers have their dyeing done by others, who take the first aniline dyes without testing them as to non-fading qualities.

2. The use of alizarin dyes is much to be recommended for the dyeing of both cotton and silk. They have stood perfectly the test as to fastness and non-fading qualities. The process is slower than aniline dyeing, but the result is very satisfactory. These dyes will give a fine red, orange and purple on both cotton and silk.

Dyes for parchment—On parchment we may use with favorable results the following dyes:

Red—Cochineal with a mordant consisting of tartaric acid and salt of tin.

Purple—Cochineal with acetate of aluminum.

Brown—The dye described before, with bichromate of potash.

Black—Hydrochloric aniline with spirits of ammonia and bichromate of potash.

Blue—The indigo bath described before, and sometimes the so-called Prussian blue, obtained by sulphate of iron and yellow prussiate of potash.

Yellow—Bichromate of potash with acetate of lead (sugar of lead), or sulphate of iron with soda.

Green—Sulphate of copper (blue vitriol).

The fastness of these colors leaves little or nothing to be desired but it must be remembered that, as a rule, parchment is much easier to dye than cotton and linen.



Dutch Batik on silk fire-screen.

As I said before, any student who is interested in batik, will find in a few numbers of the "Bulletin" particulars concerning the Harlem batik technique. This Bulletin may be obtained on application from the Colonial Museum (No. 23, price \$0.24; No. 25, with colored plate of a parchment batik, \$0.40; No. 28, about alizarin technique, \$0.40). These pamphlets may also be had as a loan from the Library of the Museum, entirely free of charge. Requests for information concerning batik are always gladly answered.

At the Laboratory labels for batik work may be obtained, inscribed: "Done with dyes warranted non-fading", the name of the maker and a number which is entered on a register. These labels may be obtained free of charge by any batik maker who can give sufficient proof of the durable qualities of the dyes he has used.

I here wish to call attention to the unfortunate influence on the batik technique of a wholesale production by the trade. The latter will naturally apply the principle of division of labor, and the very quality which distinguishes the art product from the factory product at once disappears, the quality of being stamped with a character of its own, of being produced by a living, thinking artist. There is now circulating a Dutch batik work which consists of nothing but badly dyed factory patterns. For more than half a century the textile industry has used so-called "resists" which protect parts of the textile to be dyed from the influence of the dye. As a rule these reserved spots have been produced by the mechanical appliance of ingeniously contrived implements. In factory made batik, the only difference will be that the work will be done by men and women who will be made to work like machines, and thus the elevating and civilizing influence which a beautiful craft always exercises on mankind, will be destroyed. The superiority of batik, as a craft, is precisely that it enables every artist to transfer his designs in a lasting way to silk, linen, cotton, parchment, leather, without the intervention of a factory or dyeing establishment.

May many feel called to apply themselves to this fine craft, and in so doing enrich modern industrial art with a new branch, which may bear as beautiful fruit as its sister branch, the Javanese art of batik.

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In answer to inquiries, Mr. Neuhuys sends us the following additional and explanatory notes:

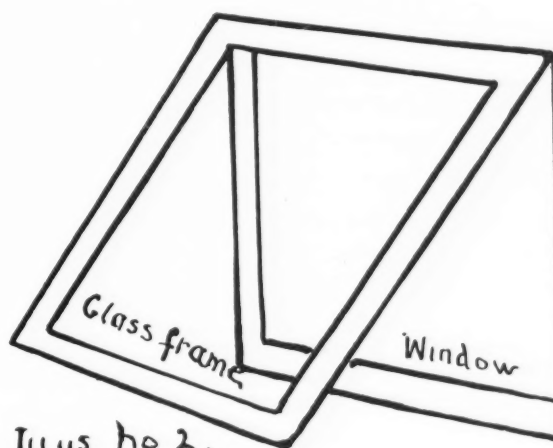
The tjanting or wax vessel is made of brass. To the lower projecting opening, on right side, a handle is adjusted; in the Javanese tjanting, a bamboo stick. The pipe on top is used to regulate the flow of wax, by closing or opening it with the fingers. When the fingers are taken off the pipe, the wax flows through the spout, when the pipe is closed the wax stops flowing. Adjustable spouts of different sizes are used on the tjanting, large ones to draw large lines or cover big spots, smaller ones for finer work. The smallest one used has a hole not thicker than a hair.

Different wax mixtures have been indicated, but no definite formula given because no definite results have yet been obtained. But the foundation of all the mixtures to be experimented with must be pure beeswax, no imitations should be used.

The wax is kept in a liquid state by putting the tjanting in hot water and keeping it at an even temperature. The room in which wax drawing is done should also be kept well heated.

Some artists draw their design at once on the material

they are using for batik, others make the design on linen tracing paper which is attached to the back of the textile or parchment, and the latter placed on a frame against a window, as shown in the accompanying illustration. This frame arrangement is similar to that used by photographers to retouch their negatives. When treating parchment, the parchment may be placed on a glass plate and the pattern on the back of the glass.



The larger spaces of the wax drawing often crack accidentally. After dyeing, these cracks show fine irregular colored lines, which constitute one of the charms of the batik. After the wax drawing is made, the material can be folded and thus cracks can be produced purposely.

The milk of lime spoken of in first part of the article is simply unslaked lime.

✻ ✻

ART IN PEWTER

Jules Brateau

(CONTINUED)

After the XVI. century the pewter industry increased in prosperity, although it lost in artistic merit. However tasteful articles were still produced, especially in Germany, but in such quantities that no real progress in decoration could be made. The invasion of Italian ceramics from Urbino, Faenza, and Gubbio, struck a blow at the production of large decorative pieces in pewter. These faïences of superb coloring, and of varied subjects, easily found a place in the homes of the rich, to the detriment of engraved pewter work. In France, as early as the XVII. century, the manufacture of these ceramics, at Rouen, Nevers, and Moustiers, caused a rapid decline of the pewter industry, which was powerless against the infatuation of the public



No. 33. Bas-Relief in pewter. "Jupiter and Juno," XVII. century. Louis XIII. of France. Belongs to J. Brateau.



No. 36. Pewter Tray with Louis XV. edge. XVIII. century.

Pewter Water Pot. XVII. to XVIII. century.



No. 38. Covered Dish. Style Louis XV. XVIII. century. Pewter. Modern interpretation. Composition and execution by J. Brateau.



No. 40. Card Tray. Style Louis XVI. XVIII. century. Pewter. Modern interpretation. 26 centimeters. Composition and execution by J. Brateau.



No. 34. Ewer in pewter, time of Louis XVI.

for wares of bright coloring, easily kept clean, and adapted to all kinds of uses.

Pewterers were forced to limit their production to articles which could not well be made of other substances. There was a slight revival of their industry when, imitating the example of Louis XIV., French nobles sent their gold and silver to be melted, in order to defray the expenses of the War of the Spanish Succession. The vacancies made on the dressers by the disappearance of fine pieces of gold and silver, had to be filled, but even then



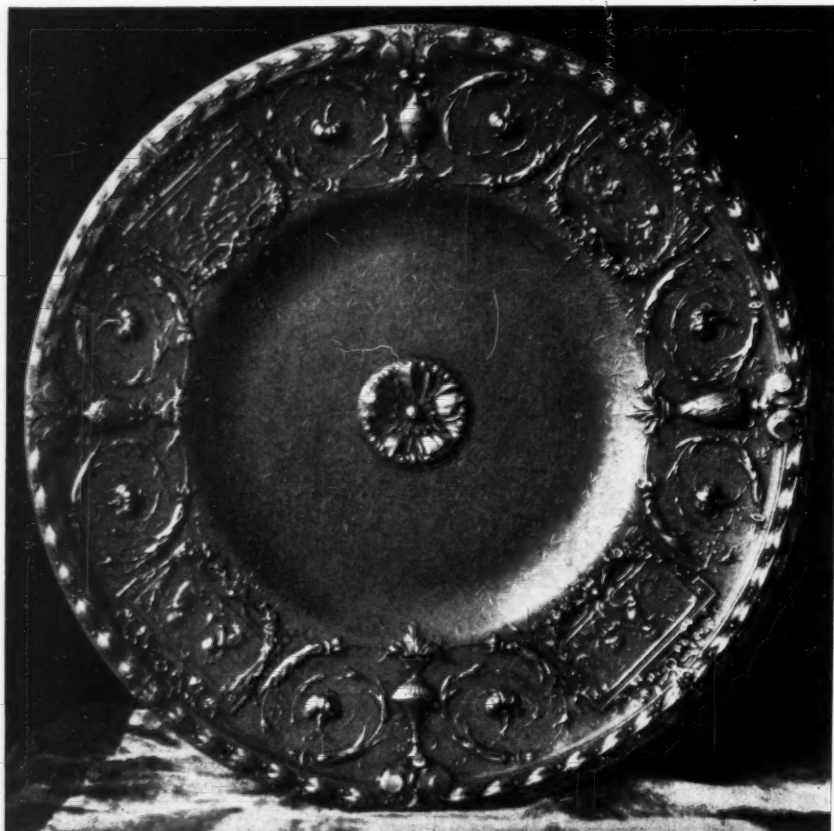
No. 35. Soup tureen. XVIII. century. From *Revue des Arts Décoratifs* 1887-1888. Paris.

the use of pottery had become so general that the hopes of pewterers were not realized.

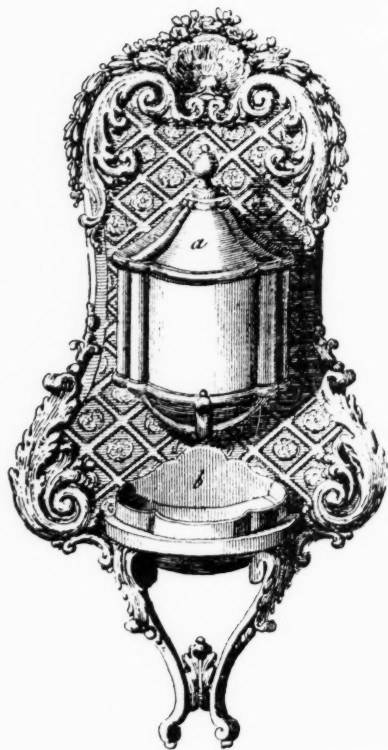
After the Louis XIV. period, decorators, in search of novelty, created a new style, showing a peculiar scroll ornamentation, which has been called Louis XV. All branches of decorative art followed the new departure, and the style developed everywhere with astonishing rapidity. The pewterers, who were struggling for existence, joined the general movement, and prudently attempted to adapt their work to the taste of the day. They borrowed from Gouthière, Germain, Meissonnier, and



No. 37. Louis XV. style. XVIII. century, pewter. Modern interpretation. Composition and execution by J. Brateau.



No. 41. Tray. Style Louis XVI. XVIII. century. "The Seasons." Pewter. Modern interpretation. Composition and execution by J. Brateau. Diameter 25 centimeters.



No. 39. Fountain in pewter. Style Louis XVI. XVIII. century. From the work of Salmon, worker in pewter at Chartres. Edited in Paris, 1788.

from less famous designers compositions applicable to their industry. The favor with which the public received the new forms put life into the deserted shops. Pewter potters became again numerous, and to the traditional technique of the craft was added a new method, borrowed from the skilled goldsmiths and silversmiths: that of hammering pewter, as if it were gold or silver. Dishes were

made, highly worked up, with edges twisted and turned, with bodies well rounded, ornamented with friezes, monograms and crests, which were graven with the tool; the decoration becoming, as time went on, capricious, *rococo*, and often entirely out of balance. The new work in pewter met with considerable success, but the infatuation for it was short lived, and soon the industry encountered another check.

(TO BE CONTINUED)

ROSES (Page 29)

Phil Wight.

THE background of this design is in three different tones, the outer and darkest one is of a dark green shade for which we advise the use of equal parts of Brown Green and Shading Green No. 57. The inner and lightest part is Yellow Brown, while the intervening tone should be executed in gold. The roses should be in two shades of Rose No. 23 and Pink No. 17. Stems and foliage, Yellow Green and thorns and junction of leaves Dark Pompadour.

Sketch in design in India ink, wash in Dark Green and light Yellow Brown parts of background, padding gently over to even it down, then dry. Take Clove oil and cut out the design, fill in and put on gold last of all. If desirable trace whole in black, or, as the study suggests, very carefully in White Enamel (Relief).

ROSE HIPS (Page 32)

Maud Hulbert.

PAINT the rose hips with Yellow Ochre, Orange Red, Pompadour and Blood Red or Carnation No. 1 and No. 2. The ripest ones are a dark red while some of the more undeveloped ones are quite yellow.

The leaves are a bright green, use Yellow Green for



No. 42. Small candlestick. Style Louis XVI. XVIII. century. Pewter. Modern interpretation. Composition and execution by J. Brateau. Height 16½ centimeters.

the lightest ones and Brown Green and Shading Green for the dark ones.

If you wish a dark ground use Shading Green but add a little Orange Red to soften it and use some Violet of Iron in the shadowy leaves that go under the tint.

If you wish to use a light ground, Copenhagen Grey and Brown Green will be good. Sometimes the rose leaves have turned to the autumn colors, yellows, reds and russet browns, when the rose hips are ripe.

WILD ROSES (Page 30)

Maud E. Hulbert.

THE roses may be painted either with Pompadour, Warm Grey, and a little Lemon Yellow, or with Rose for the first firing, with thin washes of Lemon Yellow over some of the lights, and Brown Green over the shadows for the second.

For the centers Lemon Yellow, Yellow Ochre, a touch of Orange and a very little Green. For the leaves Yellow Green, Moss Green, Brown Green and Shading Green, and for the lightest leaves at the top, some Deep Blue Green with the Moss Green, and for the stems a little Pompadour with the Finishing Brown.

Flush with Apple Green and Ochre or Yellow Green, and tint with Ivory.

ROSES (Page 26)

Amy Dalrymple.

IN painting the roses for the first firing treat the three pink ones almost entirely for the light and shade effect, using Rose color only very delicately on the very tips of the petals. Get the modeling of them by using a tender grey made of Myrtle Green and Rose blended in the brush as used to avoid monotony. Have your square shader brush in a good free condition, just enough oil, just enough turpentine and *plenty enough* of paint so that each brush mark may be a joy. For the centres of the pink roses which are in shadow, use this same grey with Carnation added and in the very darkest places a little Ruby also. Leave the very lightest parts of the pink roses pure white this time. For the two darker roses use pure Ruby for heart of rose and edges of petals painted very solidly yet smoothly, and for the outside or backs of petals use Ruby with Deep Blue Green and a little Yellow Brown (this last to avoid too violet a color). Paint lighter leaves with Apple Green, Primrose Yellow and Shading Green, and the darker ones with rich Brown Green added where the petals of the upper roses rest against them. Let the background echo the colors already used, very delicate Apple Green and Yellow at the bottom and then warmth where needed in a bit of Yellow Brown and coolness where needed with a touch of Myrtle Green and becoming very rich with Brown Green, Shading Green, Hair Brown and Ruby at top. Dust lower part of background with Apple Green, Pearl Grey and Yellow Brown and pink roses with Rose color; the dark ones dust with Ruby and upper part of the background with Myrtle Green, Ruby and Hair Brown.

For second fire add whatever is needed in the modeling and blending of the light and shade, by using same colors on pink roses and leaves and Finishing Brown for the deep darks of the red roses.

For third fire, wash pink roses with rose color, make color richer on dark spots if needed (more Finishing Brown or Ruby or both) and wash leaves with clear Yellow Green, Yellow or Yellow Brown for sunlight effects.

WILD ROSE FOR PLATE (Page 36)

Elizabeth De Long.

IVORY tint fired. Background, grey green. Stems, bands, leaves and calyx, deeper shade of green. Rose and bud, carnation pink. Center of rose, yellow.

HAWS (Page 34)

Mariam L. Chandler

FOR this brilliant and attractive study the following colors are used.—Capucine Red, Deep Red Brown, Blood Red, Apple Green, Moss Green, Brown Green, Shading Green, Chinese Yellow, Yellow Brown, Auburn Brown, Violet of Iron and Black.

FIRST FIRING.

1st Fire. For the haws use Capucine Red for the lightest part modeling with Deep Red Brown or Blood Red.

For the leaves in the foreground which are much lighter and brighter than the others, use Moss Green, Brown Green and a little Shading Green. For the distant leaves use Grey Green ($\frac{2}{3}$ Apple Green $\frac{1}{3}$ Black). Give the stems a light wash of Auburn Brown and the thorns Deep Red Brown.

2d Firing. Retouch haws and leaves and lay in the background using for the lightest part at the top, Chinese Yellow, gradually blending into Yellow Brown, Deep Red Brown and Auburn Brown.

3d Firing. Retouch, strengthen where necessary and powder the background with same colors that had formerly been used.

ANSWERS TO CORRESPONDENTS

N. B.—For the powder enamels use Fat oil of turpentine and oil of lavender. Mix the powder with enough Fat oil to barely make it stick together; breathe on it, rubbing with a bone palette knife, add a little lavender, continuing to breathe upon the mixture, make soft enough so that it can be easily taken on a brush but stiff enough so that it will not flatten down, if it flattens breathe upon it and turn over with the palette knife till it stiffens, if too oily add more lavender.

Mrs. W. T. C.—Raised paste for gold is mixed the same as powder enamel, see answer to N. B. We are always glad to see designs by subscribers but can not always purchase for many reasons, either they are not properly drawn for reproduction, are similar to subjects we already have on hand, or we have so much material already that we can not use more. Sometimes the designs are not good or original enough. However, we always give attention to everything sent and purchase, if possible.

X.—You will find full information on lusters in January and February 1906 KERAMIC STUDIO, which are out of print but which you must have as you say you had the Magazine for four years. Lusters can be applied at the same time as tinting, as long as it does not touch. You will find full instruction in regard to paste for gold in December 1905 KERAMIC STUDIO. No one mixes an entire bottle of paste at once. Take just enough fat oil to make the paste stick together. Lavender oil is used for thinning.

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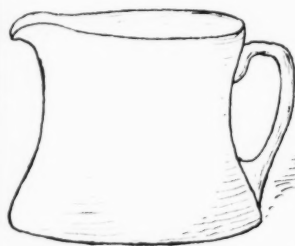
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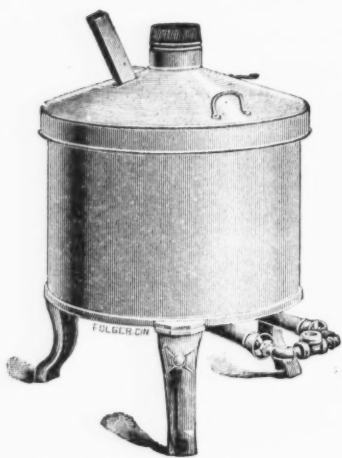
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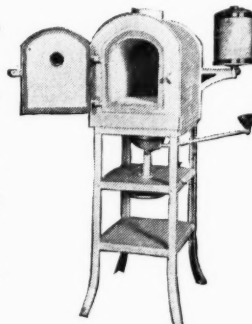
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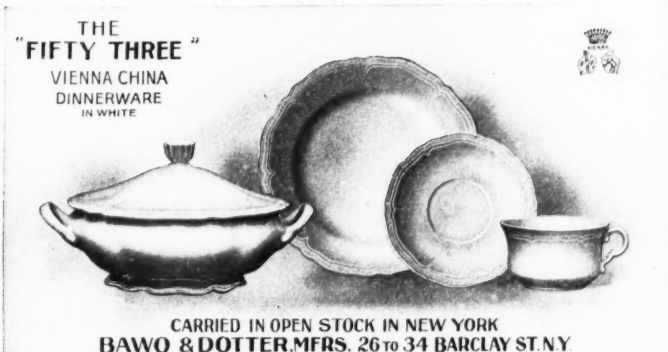
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